

Chapter 1 : The Decameron by Giovanni Boccaccio: The Stories of the Decameron

Free summary and analysis of Third Day, First Story in Giovanni Boccaccio's Decameron that won't make you snore. We promise.

Miniature by Taddeo Crivelli in a manuscript of c. To pass the evenings, every member of the party tells a story each night, except for one day per week for chores, and the holy days during which they do no work at all, resulting in ten nights of storytelling over the course of two weeks. Thus, by the end of the fortnight they have told stories. Each of the ten characters is charged as King or Queen of the company for one of the ten days in turn. This charge extends to choosing the theme of the stories for that day, and all but two days have topics assigned: Only Dioneo, who usually tells the tenth tale each day, has the right to tell a tale on any topic he wishes, due to his wit. These frame tale interludes frequently include transcriptions of Italian folk songs. The basic plots of the stories include mocking the lust and greed of the clergy; tensions in Italian society between the new wealthy commercial class and noble families; and the perils and adventures of traveling merchants. Analysis[edit] This article possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. Lauretta, one of the narrators of the Decameron, painted by Jules Joseph Lefebvre Throughout the Decameron the mercantile ethic prevails and predominates. The commercial and urban values of quick wit, sophistication, and intelligence are treasured, while the vices of stupidity and dullness are cured, or punished. While these traits and values may seem obvious to the modern reader, they were an emerging feature in Europe with the rise of urban centers and a monetized economic system beyond the traditional rural feudal and monastery systems which placed greater value on piety and loyalty. Throughout runs the common medieval theme of Lady Fortune , and how quickly one can rise and fall through the external influences of the " Wheel of Fortune ". The Roman Catholic Church , priests, and religious belief become the satirical source of comedy throughout. This was part of a wider historical trend in the aftermath of the Black Death which saw widespread discontent with the church. Many details of the Decameron are infused with a medieval sense of numerological and mystical significance. It is further supposed[by whom? Boccaccio himself notes that the names he gives for these ten characters are in fact pseudonyms chosen as "appropriate to the qualities of each". The Italian names of the seven women, in the same most likely significant order as given in the text, are Pampinea, Fiammetta, Filomena, Emilia, Lauretta, Neifile, and Elissa. The men, in order, are Panfilo, Filostrato, and Dioneo. Boccaccio focused on the naturalness of sex by combining and interlacing sexual experiences with nature. Boccaccio borrowed the plots of almost all his stories just as later writers borrowed from him. Although he consulted only French, Italian and Latin sources, some of the tales have their origin in such far-off lands as India, Persia, Spain, and other places. Some were already centuries old. The frame narrative structure though not the characters or plot originates from the Panchatantra , which was written in Sanskrit before AD and came to Boccaccio through a chain of translations that includes Old Persian , Arabic , Hebrew , and Latin. Even the description of the central current event of the narrative, the Black Plague which Boccaccio surely witnessed , is not original, but based on the *Historia gentis Langobardorum* of Paul the Deacon , who lived in the 8th century. Some scholars have suggested that some of the tales for which there is no prior source may still not have been invented by Boccaccio, but may have been circulating in the local oral tradition, with Boccaccio simply the first person known to have recorded them. Boccaccio himself says that he heard some of the tales orally. In VII, 1, for example, he claims to have heard the tale from an old woman who heard it as a child. The fact that Boccaccio borrowed the storylines that make up most of the Decameron does not mean he mechanically reproduced them. Scholars have even been able to verify the existence of less famous characters, such as the tricksters Bruno and Buffalmacco and their victim Calandrino. Still other fictional characters are based on real people, such as the Madonna Fiordaliso from tale II, 5, who is derived from a Madonna Flora who lived in the red light district of Naples. Boccaccio often intentionally muddled historical II, 3 and geographical V, 2 facts for his narrative purposes. Within the tales of The Decameron, the principal characters are usually developed through their dialogue and actions, so that by the end of the story

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they seem real and their actions logical given their context. The table below lists all attempts at a complete English translation of the book. The information on pre translations is compiled from the G.

Chapter 2 : Summary of Decameron tales - Wikipedia

Analysis In The Decameron's Third Day, First Story, Boccaccio uses the garden to portray a peaceful and natural surrounding, "within the garden, there is another, more secluded garden: an enclosed garden, a walled-in space whose most significant model is the garden of Love".

Before beginning the story-telling sessions, the ten young Florentines, referred to as the Brigata, [1] gather at the Basilica di Santa Maria Novella and together decide to escape Black Death by leaving the city to stay in a villa in the countryside for the next two weeks. Each agrees to each tell one story each day for ten days. The stories are told in the garden of the first villa that the company stays at, which although fictional is located a few miles outside the city. Under the rule of Pampinea, the first day of story-telling is open topic. Although there is no assigned theme of the tales this first day, six deal with one person censuring another and four are satires of the Catholic Church. First tale I, 1 Ser Cepparello, known as Ciapelletto, a notoriously wicked hired gun or sword, travels on business to a region he is unknown in and falls terminally ill. His slightly less evil companions bring a monk from a nearby convent to confess him and give him last rites. He is completely believed by the friar, who preaches a sermon on his life and ends with everyone there believing him a genuine saint and attributing miracles to him. Panfilo is the storyteller of the first tale of the entire collection, which is also the first tale ridiculing then-current practices of the Roman Catholic Church in this case canonization by the people. The biography dates from around AD. Second tale I, 2 Abraham, a Jew, is continuously disputed with by Jehannot de Chevigny of the truth of his religion v. Finally, he is won over, but decides to go to Rome and see the Curia and Pope. While there, he hears of the debauched and decadent lives of the clergy from his fellow Jews. He returns and converts to Catholicism, reasoning that if Christianity can still spread even when its hierarchy is so sinful it had to have something else going for it. Neifile tells both the second story of the book and the second anti-Catholic story. In this caustic story the Jew converts because he logically concludes that only a religion supported by God could prosper despite the corruption of its leadership. This tale has also been told about Muslims, including Saladin. Third tale I, 3 Saladin, once in power for some time, find that his treasury is exhausted. Knowing that Melchizedek A Jew has money enough to cover his shortfall, but won't lend it, he plots to incite him Melchizedek to offending him by asking which religion of the 3 Judaism, Christianity or Islam is "the truth". He escapes by re-telling him the story of three rings. Filomena narrates this tale, which portrays the main character as wise and in a positive light. Unlike other medieval and Renaissance authors, Boccaccio treats Jews with a respect that makes even modern readers feel comfortable. Boccaccio may have had contact with Jews while living in Naples as a young man. However, a slightly younger c. This tale was especially popular in the Renaissance and can be found in many versions all over Europe. Fourth tale I, 4 A monk lapses into seducing a young woman and is secretly observed by the abbot. However, he knows that he has been seen and so leaves, on pretense of finishing a task, and gives the key to the abbot, who then goes to see the "evidence" for himself, but the abbot then is seduced. The monk, who hid watching all of this, uses it to balk prosecution. The monk and the abbot quickly rush the woman out of the monastery and, often bring her back in. Dioneo, who has acquired the reputation of the most bawdy of the storytellers, narrates this tale. The earliest surviving source for this anti-clerical tale is found in Cento Novelle Antiche, an Italian compilation of short stories from the end of the thirteenth century. Sixth Tale I, 6 A well-off man, becoming rather tipsy, rashly says that his wine is "good enough for Christ himself". The greedy inquisitor hears this and prosecutes him. After some time for attending to penances imposed upon him, he hears at a Mass that "you shall receive an hundredfold and shall possess eternal life". He returns to the inquisitor and marks large amounts of "swill" being given to the poor. He commiserates with the inquisitor saying, if he receives times as much in the afterlife, he would be drowned. This incenses the inquisitor, but also embarrasses him for his gluttony. Emilia narrates yet another anti-clerical tale, the fourth of the day so far. Some commentators have identified the inquisitor as Pietro della Aquila, the inquisitor of Florence in However, the reader must keep in mind that just because a character in a novella existed does not mean that the story is true. Equestrian statue of Can Grande della Scala. There is no known source for this tale. This tale

also includes another Dante reference, this time to *Inferno*, xvi. Also Boccaccio often tells tales about the lives of people whose souls Dante had met in his epic journey through the afterlife. Ninth tale I, 9 The censure of a Gascon lady converts the King of Cyprus from a churlish to an honourable temper. Elissa narrates another tale of censure. Boccaccio took this story directly from *Cento Novelle Antiche*, in which the male character is also the King of Cyprus. Tenth tale I, 10 Master Alberto da Bologna honorably puts to shame a lady who sought occasion to put him to shame in that he was in love with her. Pampinea narrates the last tale of the day, another tale of censure the sixth of the day. Second day Filomena reigns during the second day and she assigns a topic to each of the storytellers: Misadventures that suddenly end happily. First tale II, 1 Martellino pretends to be a paralytic, and makes it appear as if he were cured by being placed upon the body of St. His trick is detected; he is beaten and arrested, and is in peril of hanging, but finally escapes. Neifile narrates this tale, which, like I, 1, ridicules the Catholic tradition of discerning the Saints. This story seems to originate in the *Panchatantra*, a work originally composed in Sanskrit, and was already years old by the time Boccaccio retold it. Filostrato tells this version of the tale. Third tale II, 3 Three young men squander their substance and are reduced to poverty. Their nephew, returning home a desperate man, falls in with an abbot, in whom he discovers the daughter of the King of England. She marries him, and he retrieves the losses and reestablishes the fortune of his uncles. Pampinea narrates this tale of which no earlier version is known. Fourth tale II, 4 Landolfo Ruffolo is reduced to poverty, turns corsair, is captured by Genoese, is shipwrecked, escapes on a chest full of jewels, and, being cast ashore at Corfu, is hospitably entertained by a woman, and returns home wealthy. Fifth tale II, 5 Andreuccio da Perugia comes to Naples to buy horses, meets with three serious adventures in one night, comes safe out of them all, and returns home with a ruby. Fiammetta tells this story which is actually a combination of two earlier tales. That portion of the tale is so memorable that it was still being told as a true story in the cities and countryside of Europe in the early twentieth century. Sixth tale II, 6 Madam Beritola loses two sons, is found with two kids on an island, goes thence to Lunigiana, where one of her sons takes service with her master, and lies with his daughter, for which he is put in prison. Emilia tells this story. It resembles the story of Sir Isumbras, which dates from before and was very popular in medieval England. By diverse adventures she comes in the space of four years into the hands of nine men in varied places. At last she is restored to her father, whom she quits again in the guise of a virgin, and, as was at first intended, is married to the King of Algarve. This scandalous tale is told by Panfilo. There is no agreement on its origin, probably because of the very eclectic nature of the plot, which may have been pieced together from various sources by Boccaccio. Some suggest *The Thousand and One Arabian Nights* or the *Ephesian Tale* may have given some inspiration to the author for this tale, but not enough that either could definitely be called "a source. He leaves his two children in different places in England, and takes service in Ireland. Returning to England an unknown man, he finds his son and daughter prosperous. He serves as a groom in the army of the King of France; his innocence is established, and he is restored to his former honors. However, a direct source may be the real-life story of Pierre de la Broce and Lady of Brabant. Dante writes about the soul of the former in *Purgatorio*, vi. She escapes, habits herself as a man, and serves the Sultan. She then resumes the garb of a woman, and with her husband returns wealthy to Genoa. The oldest known version of this story is a French romance from the thirteenth century called *Roman de la Violette ou de Gerard de Nevers* by Gilbert de Montreuil. Tenth tale II, 10 Paganino da Monaco carries off the wife of Messer Ricciardo di Chinzica, who, having learned where she is, goes to Paganino and in a friendly manner asks him to restore her. He consents, provided she be willing. She refuses to go back with her husband. Messer Ricciardo dies, and she marries Paganino. In the last tale of the second day Dioneo begins his pattern of telling the last tale of the day, which he will continue until the end of the *Decameron*. The moral of the story—"that a young woman should not marry an old man"—is common in late medieval vernacular literature. The city is the setting of many stories of the *Decameron*. Neifile presides as queen during the third day. In these stories a person either has painfully acquired something or has lost it and then regained it. Second tale III, 2 A groom lies with the wife of King Agilulf, who learns the fact, keeps his own counsel, finds out the groom and shears him. The shorn shears all his fellows, and so comes safe out of the scrape. Third tale III, 3 Under cloak of confession and a most spotless conscience, a lady, enamoured of a young man, induces a dim-witted friar unwittingly to provide a

means to the entire gratification of her passion. Filomena narrates this story. She keeping silence, he answers in her stead, and the sequel is in accordance with his answer. This tale is originally found in Hitopadesha , a Sanskrit collection of tales. Boccaccio, though, may have directly taken the tale from The Seven Wise Masters , which, although oriental in origin, was widely circulating in Latin at the time the Decameron was written. Sixth tale III, 6 Ricciardo Minutolo loves the wife of Filippello Fighinolfi, and knowing her to be jealous, makes her believe that his own wife is to meet Filippello at a Turkish bath house on the ensuing day; whereby she is induced to go thither, where, thinking to have been with her husband, she discovers that she has tarried with Ricciardo. Fiammetta tells this tale, which like the previous one, was taken from The Seven Wise Masters. He returns thither after a while in the guise of a pilgrim , has speech of his lady, and makes her sensible of her fault.

Chapter 3 : Full text of "Stories of Boccaccio (The Decameron)"

The Third Day "begins with people who obtained something they desired through their ingenuity or who have recovered something they once lost" (Boccaccio). Boccaccio's "First Story" on Day Three () involves Masetto da Lamporecchio and a group of convent nuns.

As with most societies until relatively recently in history, women were not allowed to have a significant role in society, other than that of a wife and mother. In *The Decameron*, Boccaccio demonstrates that while they may not have significant social standing, women do have an upper hand in most aspects of the male-female relationship. Although the one hundred stories deal with an array of topics, when Boccaccio compares men and women, it appears that he favors women as the better sex in terms of both good and evil. When examining stories where Boccaccio details male-female relationships, it emerges that women are stronger, more lustful, and more cunning. Furthermore, in the instances where the male character appears to triumph or surpass the woman, men usually achieve victory through underhanded means. Boccaccio portrays women in *The Decameron* as being hardier than men. While this trait is not as prevalent throughout the stories, Boccaccio demonstrates that women tolerate more adversity than men do. This increased tolerance for adversity may stem from a basic lack of options: As a result, women typically endure large amounts of hardship. Boccaccio most emphasizes this increased tolerance in the story involving the Marquis of Sanluzzo, Gualtieri, and his bride Griselda. To prove her worth, Gualtieri decides to test her: As a result, the audience finds it easy to believe that Boccaccio feels that women can accept more difficulties than men. One theme common to both sexes in *The Decameron* is their overt sexuality. Boccaccio demonstrates that women are significantly more sexual than men, many of the stories told in *The Decameron* center around female lust. For example, on the Third Day Filostrato tells the story of a young man, Masetto, who learns of a job as a gardener in a convent. However, Masetto gets more than he bargains for: This overt amount of sexual desire overwhelms Masetto: In short, Boccaccio once more proves that women exceed men in some aspect of their lives, in this case, lust. This skill, perhaps most emphasized throughout the stories, seems to be the one in which women surpass men the most. Throughout the stories, the character that tends to formulate plans that involve a significant degree of cunning is female. Whether Boccaccio is trying to pronounce some sort of opinion on the trustworthiness of women is unclear, at any rate, he makes it vehemently clear that women possess superior expertise in devising devious plans. The narrator takes time to detail the craftiness of both genders, to serve as a comparison by which to evaluate the overall cunning of each gender. Madonna, who until this point appears to be fairly unintelligent, devises a plan to explain to her husband why she and the friar were in the bedroom with the door locked. By characterizing Madonna as somewhat brainless until this point, Boccaccio strengthens the contrast when she suddenly, cunningly concocts a plan to avoid any trouble with her husband. Based on this story, it appears that Boccaccio feels that women are significantly more cunning than men. First, Neifile describes the system that Monna Sismonda has devised to discreetly have sex with Ruberto, her lover. Furthermore, if this alone was not cunning enough, after she realizes her husband has discovered her system for alerting her lover and by extension her affair with Ruberto, Monna Sismonda quickly decides to call her maidservant to take her place in bed. This allows her to avoid being beaten, and eventually to trick her brothers into believing that her husband is lying to them. In both parts of the story, Monna Sismond displays superior craftiness; being able both to construct an elaborate method to avoid being caught and then to further avoid any trouble after being caught. In this case, it is plainly apparent that Boccaccio is depicting the superior cunning of women over men, who cannot seem to rival the apparent craftiness of the softer sex. While there are many stories in which Boccaccio informally declares women to be the victor, one can argue that the reverse is also true. In other words, there exist stories where men emerge victorious over women and appear to surpass women in some way. Pietro decides that the best course of action is for the man to have sex with them both, as Pietro has no desire to have sex with his own wife. Another example of male depravity leading to superiority occurs on the Eighth Day, when Panfilo tells the story of Belcolore and the priest. In the story, the priest manages to fool Belcolore into having sex with him and to double cross Belcolore to get out of having any obligations to her.

The priest gets so angry that the only way for him to make Belcolore talk to him again is by invoking his priestly abilities, threatening to curse Belcolore into hell. As the stories demonstrate, when a male victory occurs, it is typically achieved with deceit and not with superior trickery, as the women of *The Decameron* do. The stories seem to propose that women are significantly superior in many aspects; specifically, Boccaccio implies that women are hardier, more lustful, and more cunning. Women come across as outdoing men in all these respects, moreover, in the off chance that men somehow can unwittingly outperform a woman in *The Decameron*, they must resort to deceptive means in order to succeed. In depicting the superiority of women over men in these ways, Boccaccio reveals the masked power of women over men. Mark Musa and Peter Bondanella.

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Each agrees to tell one story each day for ten days. The stories are told in the garden of the first villa that the company stays at, which is located a few miles outside the city. Under the rule of Pampinea, the first day of story-telling is open topic. Although there is no assigned theme of the tales this first day, six deal with one person censuring another and four are satires of the Catholic Church. First tale I, 1 [edit] Ser Cepparello, commonly known as Ciappelletto, a notoriously wicked man, travels on business to Burgundy, a region he is unknown in, as a favor to Musciatto Franzesi. Once there, he soon falls terminally ill. The two Florentine brothers who were housing him during his stay bring a friar from a nearby convent to hear his confession and give him his last rites. Ciappelletto proceeds to tell the friar lies about his life that make him seem very pure, while pretending to cringe over venial sins. He is completely believed by the friar, who preaches a sermon on his life after he passes away. The townspeople who hear the sermon believe that he was a holy man and revere him as a saint long after Ciappelletto dies. Panfilo is the storyteller of the first tale of the entire collection, which is also the first tale ridiculing then-current practices of the Roman Catholic Church in this case canonization by the people. The biography dates from around AD. One day Abraham departs for Rome, telling Giannotto that he wants to see the leaders of the Church "the pope and the curia" to decide whether or not he wants to convert. Giannotto, knowing of the debauched and decadent ways of the Roman clergy, fears Abraham will never want to convert after witnessing the corruption of the Church. But when Abraham returns, he converts, concluding that if Christianity can still spread even when its hierarchy is so corrupt, it must be the true word of God. Neifile tells both the second story of the book and the second anti-Catholic story. In this caustic story, the Jew converts because he logically concludes that only a religion supported by God could prosper despite the corruption of its leadership. This tale has also been told about Muslims, including Saladin. Melchizedek, a Jew, has money enough to cover the shortfall, but Saladin believes he is too avaricious to lend it fairly. Saladin tries to trick Melchizedek into giving offense and justifying the seizure of his wealth by asking him whether Judaism, Christianity, or Islam is the true word of God. Melchizedek evades the trap by comparing it to the story of a merchant who had a precious ring and three virtuous sons. Having promised the ring and with it, his estate to all three, the king had two equally precious copies made and gave one ring to each son. Thus it could not be determined who was heir to the estate. Likewise, it cannot be determined which faith is the truth. Filomena narrates this tale, which portrays the main character as wise and in a positive light. Unlike other Medieval and Renaissance authors, Boccaccio treats Jews with respect. Boccaccio may have had contact with Jews while living in Naples as a young man. However, a slightly younger c. This tale was especially popular in the Renaissance and can be found in many versions all over Europe. However, he knows that he has been seen and so leaves, on pretense of finishing a task, and gives the key to his room to the abbot, who then goes to see the girl for himself and take his own advantage of her. The monk, who hid, watching all of this, uses it to balk prosecution. The monk and the abbot quickly rush the woman out of the monastery but often bring her back in. Dioneo, who has acquired the reputation of the most bawdy of the storytellers, narrates this tale. The earliest surviving source for this anti-clerical tale is found in *Cento Novelle Antiche*, an Italian compilation of short stories from the end of the 13th century. Fifth tale I, 5 [edit] The Marchioness of Montferrat by a banquet of hens seasoned with wit checks the mad passion of the King of France. Sixth tale I, 6 [edit] A well-off man, becoming rather tipsy, rashly says that his wine is "good enough for Christ himself". The greedy inquisitor hears this and prosecutes him. After some time for attending to penances imposed upon him, he hears at a mass that "you shall receive an hundredfold and shall possess eternal life". He returns to the inquisitor and marks large amounts of "swill" being given to the poor. He commiserates with the inquisitor saying that if he receives times as much in the afterlife, he would be drowned. This incenses the inquisitor, but also embarrasses him for his gluttony. Emilia narrates yet another anti-clerical tale, the fourth of the day so far. Some commentators have identified the inquisitor as Pietro della Aquila, the inquisitor of Florence in There is

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Returning to England an unknown man, he finds his son and daughter prosperous. He serves as a groom in the army of the King of France; his innocence is established, and he is restored to his former honors. Dante writes about the soul of the former in *Purgatorio*, vi. However, the theme is so common that pinning down one main source is very difficult. She escapes, habits herself as a man, and serves the Sultan. She then resumes the garb of a woman, and with her husband returns wealthy to Genoa. The oldest known version of this story is a French romance from the 13th century called *Roman de la Violette ou de Gerard de Nevers* by Gilbert de Montreuil. Tenth tale II, 10 [edit] Paganino da Monaco carries off the wife of Messer Ricciardo di Chinzica, who, having learned where she is, goes to Paganino and in a friendly manner asks him to restore her. He consents, provided she be willing. She refuses to go back with her husband. Messer Ricciardo dies, and she marries Paganino. 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Chapter 5 : Boccaccio: Medieval Poet, Man of Letters And Ideas | ITALY Magazine

This article contains summaries and commentaries of the stories within Giovanni Boccaccio's The Decameron. Each story of the Decameron begins with a short heading explaining the plot of the story.

Here is a story from the Decameron. Please note that this story should be rated R18!!! Most gracious ladies, perhaps you have never heard how the devil is put into hell; and so, without departing far from the theme upon which you have all spoken today, I shall tell you about it. Perhaps when you have learned it, you also will be able to save your souls, and you may also discover that although love prefers to dwell in gay places and lovely rooms rather than in poor huts, yet he sometimes makes his power felt among thick woods and rugged mountains and desert caves. Whereby we may well perceive that all of us are subject to his power. Now, to come to my story--in the city of Capsa in Barbary there lived a pretty and charming daughter, named Alivech. She was not a Christian, but she heard many Christians in her native town crying up the Christian Faith and service to God, and one day she asked one of them how a person could most effectively serve God. The reply was that those best serve God who fly furthest from the things of this world, like the hermits who had departed to the solitudes of the Thebaid Desert. The girl was about fourteen and very simple minded. Urged by a mere childish enthusiasm and not by a well ordered desire, she secretly set out next morning quite alone, without saying a word to anyone, to find the Thebaid Desert. Her enthusiasm lasted several days and enabled her with great fatigue to reach those solitudes. In the distance she saw a little hut with a holy man standing at its entrance. He was amazed to see her there, and asked her what she was seeking. But the holy man saw she was young and pretty, and feared that if he kept her with him he might be tempted of the devil. So he praised her good intentions, gave her some roots and wild apples to eat and some water to drink, and said: When she reached him, she was received with much the same words, and passing further on came to the cell of a young hermit named Rustico, to whom she made the same request as to the others. To test his spiritual strength, Rustico did not send her away, but took her into his cell. And when night came, he made her a bed of palm leaves and told her to sleep there. Almost immediately after this, temptation began the struggle with his spiritual strength, and the hermit found that he had greatly over-estimated his powers of resistance. After a few assaults of the demon he shrugged his shoulders and surrendered. Putting aside holy thoughts and prayers and macerations, he began to think of her beauty and youth, and then pondered how he should proceed with her so that she should not perceive that he obtained what he wanted from her like a dissolute man. First of all he sounded her by certain questions, and discovered that she had never lain with a man and appeared to be very simple minded. He then saw how he could bring her to his desire under pretext of serving God. He began by eloquently showing how the devil is the enemy of the Lord God, and then gave her to understand that the service most pleasing to God is to put the devil back into hell, to which the Lord God has condemned him. The girl asked how this was done, and Rustico replied: Do what you see me do. He knelt down as if to pray and made her kneel exactly opposite him. Alivech looked at it with amazement, and said: He gives me so much trouble at this moment that I can scarcely endure him. Let us put him in now so that he will afterwards depart from me. The girl had never put any devil into her hell and at first felt a little pain, and exclaimed to Rustico: This devil must certainly be wicked and the enemy of god, for even when he is put back into hell he hurts it. Thereafter he returned often and the obedient girl was always glad to take him in; and then the game began to give her pleasure, and she said to Rustico: I certainly do not remember that I ever did anything which gave me so much delight and pleasure as I get from putting the devil into hell. I think that everyone is a fool who does anything but serve God. Let us put the devil in hell. If he liked to remain there as much as hell likes to receive and hold him, he would never leave it. So he told the girl that the devil must not be chastened or put into hell except when pride made him lift his head. But when she found that Rustico no longer asked her to put the devil in hell, she said one day: You should therefor quench the raging of my hell with your devil, as I helped you quell the pride of your devil with my hell. He told her that many devils would be needed to soothe her hell, but that he would do what he could. And the girl, who thought they were not serving God as much as she wanted, kept murmuring. So Alivech became heir to all his property. But before Neerbale had lain with

her, certain ladies one day asked her how she had served God in the desert. She replied that her service was to put the devil in hell, and that Neerbale had committed a great sin by taking her away from such service. At this they laughed so much that they are still laughing, and said: And this proverb crossed the seas and remains until this day.

Chapter 6 : 10 Days of the Decameron - Listverse

Filomena narrates the third story of the first day. Saladin, the sultan of Babylon, discovers he needs money and goes to a Jewish man named Melchisedech to see about borrowing the money. Saladin, the sultan of Babylon, discovers he needs money and goes to a Jewish man named Melchisedech to see about borrowing the money.

The small group enjoys the telling of ten stories on the first day. The first story by Panfilo centers on the corrupt Ciappelletto, who is able to trick a gullible friar. The first story by Panfilo centers on the corrupt Ciappelletto, who is able to trick a gullible friar into believing that he has lived an exemplary life. In this story, Boccaccio satirizes the limitations of a deathbed confession and the arbitrary process of canonization. The corruption of Church leadership is also the focus of much of the second story. Abraham, a Jew, converts to Christianity after witnessing the depravity of the ecclesiastical order in Rome. Although his actions seem ironic on the surface, he gives a good reason for his decision: Abraham concludes that the religion must be sustained by God himself and is thus worthy of his loyalty. The third story is an indirect critique of Catholic doctrine. It proposes that true religion is not limited to any one faith. When Melchizedek, the Jewish money lender, is questioned by Saladin, he proclaims that, just as the loving father cannot decide which of his three sons to bequeath his priceless ring to, neither the Jew, Christian, or Saracen may lay claim to being the only true faith. In the fourth tale, we are given yet another example of ecclesiastical corruption. As the story goes, an abbot thinks to severely punish a monk for fulfilling his carnal desires with a nubile village girl. However, the wily monk catches the abbot in the same guilty act. He then proceeds to blackmail his superior, and both continue to take turns enjoying sexual pleasure at the expense of the young girl. This story highlights the grace and character of a virtuous woman. The sixth tale gives us yet another example of corruption within the Church. In this story, a friar who works as a religious inquisitor blackmails a wealthy man into parting with his money. He charges the man with being "overheated with wine or excess of mirth" and convinces him to pay up for the sake of his salvation. In the end, the wealthy man has the last laugh: The seventh and eighth tales also address the sin of avarice or greed. One day, he decides to hire some entertainers for a performance but neglects to pay them adequately. Bergamino, one of the entertainers, decides to stay behind in the hopes of receiving some compensation for his efforts. Eventually, Bergamino gains an audience with della Scala and by a clever story, is able to get the nobleman to loosen his purse strings. In the ninth tale, a gentlewoman of Gascony manages to persuade the King of Cyprus to take action on her behalf. After being assaulted by a gang of never-do-wells, she takes her case to the king. However, she is warned that the king is so cowardly that she would never receive justice for her suffering. Undeterred, she approaches the king and censures him gently for his lack of courage. Embarrassed by her words, the king not only avenges the lady, but he also becomes a "very rigorous prosecutor of all who committed aught against the honour of his crown. The tenth and last tale of the first day highlights the need to guard against presumption. Master Alberto manages to shame Malgherida for basing her judgment of him on her preconceived notions about older men.

Chapter 7 : Epilogue : Giovanni Boccaccio, The Decameron : first day - third story

Third Day, First Story Filostrato tells the first story. He begins by claiming people are stupid if they think a woman loses her sexual desires when she becomes a nun.

The entertaining, and in many cases, joyful stories are unique in mid-fourteenth-century Italian literature, where the plague is one of the principle influences on writing and literary substance. Boccaccio uses his tales as a way to entertain all classes, and as a way to comment on various social issues that he feels are of concern to everyone. Because of this popular appeal, Boccaccio had to find away to produce humor and wit that the lower, as well as the upper classes would find funny. He accomplishes this through the use of religious and sexual humor. Boccaccio mocks all classes equally over the course of the various novellas, that allows every class to laugh at themselves just as much as laugh at everyone else. The Catholic Church was an entity that nearly every Italian was connected to in some way. Thus, religious satire and humor was an essential way for Boccaccio to appeal to all classes of society. The first story in The Decameron actually drew its humor from a religious criticism, the issue of lying during a confession. He is asked by a friend to do some business for him in Burgundy, which Ciappelletto agrees to do. Unfortunately, upon his arrival there, he falls fatally ill. When a friar is brought to him to hear his confessions, Ciappelletto lies to him and convinces the friar that he has led a virtuous life. The humor of this story appeals to all classes because many of those reading it would have been through a confession, and many may have also lied during confession themselves, and it portrays religious figures as gullible and overly blinded by faith, something not entirely false, but an aspect everyone could laugh at. Another aspect of the church that is even to this day ridiculed, is the corruption that is so common among church leaders. The second story that Boccaccio included in The Decameron revolves around this issue and the humor that stems from it. Abraham, a Jew, decides to travel to Rome to witness for himself the heart of the Catholic Church, and see if he would be willing to convert. The lowest and the highest class would have common feelings on this, and would be able to share same outlook on the ending of this story. The religious aspects of the stories told in The Decameron provide appeal to both upper and lower classes because of the common religion, Catholicism, that many of the readers are a part of. Another aspect of these stories that has common appeal is the topic of sex and sexuality. Sex was not unique to any class and thus, any humor on that subject was enjoyed by all groups. A monk, struck by a local girls beauty, convinces her to accompany him back to his room in the monastery. Unfortunately, the abbot observes this and is determined to catch the monk. However, the monk approaches the abbot and says that he is going to go and finish a task, and hands his key over to the abbot. The abbot then decides to enter the room himself and take advantage of the situation, still thinking that he is going to turn in the monk, while being able to indulge in pleasures of his own. The monk sees this and approaches the abbot. Not only does this story mock the perceived promiscuity of clergy, but it also provides a humorous situation that does not apply directly to any class. Again, nearly every reader of this story would be able to find humor with the situation. It also reinforces the idea that the church hierarchy is corrupt and do not follow the protocol that they preach, as was also displayed in the second story. Another instance of this coupling of religious criticism and sexual humor is in the first story of the third day. After having worked for awhile, this exact thing happens. Eventually, every nun at the convent, including the abbess is sleeping with him. He reveals that he is actually not dumb, and they decide to continue their relationships with him, with him as the steward, and he stays there for the rest of his days. This story is quite racy, and would be one of the only ones where any great deal of offense might be taken, especially among women. This story does not divide amongst classes, however, there is a good chance that men would enjoy this situation over women readers. Overall, the story is quite humorous because of the sneaky situation of the gardener getting exactly what he was looking for, and because of the high unlikeliness of that something like this could actually happen, especially the arrangement made in the end. But the sexual situation and religious connotations are the perfect way of appealing to both ends of the class spectrum. Most of the stories that Boccaccio tells that include some sort of sexual humor, the actual act of sex is rather discreet and many things are implied. This is helpful, as it is less likely to offend people who are not as comfortable with sex. However,

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Boccaccio drastically changes from this pattern in the tenth story of the third day, and the sexual humor becomes much more graphic

Chapter 8 : The Decameron by Giovanni Boccaccio

The theme of the first day is the ecclesiastical corruption within the Roman Catholic church and the necessity of turning away from one's sins. Alternatively, one can also say that the theme of.

Share Shares 60 The Decameron is a collection of tales by Italian author Giovanni Boccaccio written between and It is a medieval allegorical work best known for its bawdy tales of love, appearing in all its possibilities from the erotic to the tragic. Many notable writers such as Shakespeare and Chaucer are said to have borrowed from it. The tale begins with 7 women and 3 men who move to a country villa to escape the Black Death in Florence. The group stays there for fourteen days and on ten of those days they each tell one tale on a set theme. Each day a different person is King or Queen and they decide what the theme will be. One character Dioneo, who usually tells the tenth tale each day, has the right to tell a tale on any topic he wishes, due to his wit. This is the first list of many more to come, which will explore books that our readers may not have read. The aim is for us all to increase our literary knowledge. If you would like to suggest books that may be worthwhile including in future lists, tell us in the comments. Day One Under the rule of Pampinea, the first day of story telling is open topic. Although there is no assigned theme of the tales this first day, six deal with one person censuring another and four are satires of the Catholic Church. Day Two Filomea reigns during the second day and she assigns a topic to each of the storytellers: Misadventures that suddenly end happily. Day Three Neifile presides as queen during the third day. In these stories a person either has painfully acquired something or has lost it and then regained it. Day Four Boccaccio begins this day with a defense of his work as it is thus far completed. Although he says that portions of the earlier days were circulating among the literate citizens of Tuscany while the work was in progress, this is doubtful. Instead, Boccaccio is probably just shooting down potential detractors. Filostrato reigns during the fourth day, in which the storytellers tell tales of lovers whose relationship ends in disaster. This is the first day a male storyteller reigns. Day Five During the fifth day Fiammetta sets the theme of tales where lovers pass through disasters before having their love end in good fortune. Day Six During the sixth day of storytelling, Elissa is queen of the brigata and chooses for the theme stories in which a character avoids attack or embarrassment through a clever remark. Many stories in the sixth day do not have previous versions. Boccaccio may have invented many of them himself. He certainly was clever enough to have created the situations and the retorts. Day Seven During the seventh day Dioneo serves as king of the brigata and sets the theme for the stories: Stories of this type are typical of the misogynistic sentiment of the Medieval era. However, in many of the stories the wives are portrayed as more intelligent and clever than their husbands. Day Eight Lauretta reigns during the eighth day of storytelling. During this day the members of the group tell stories of tricks women play on men or that men play on women. Day Nine Emilia is queen of the brigata for the ninth day. For the second time there is no prescribed theme for the stories of the day the only other time was during the first day. Day Ten Panfilo is the king of the last day of storytelling and he orders the company to tell stories about deeds of munificence. These tales seem to escalate in their degrees of munificence until the end, where the day and the entire Decameron reaches an apex in the story of patient Griselda. Rigg English translation

Chapter 9 : Decameron - Aesthetic and Interpretive Understanding 18

The Banquet in the Pine Forest (1/3) is the third painting in Sandro Botticelli's series The Story of Nastagio degli Onesti, which illustrates events from the Eighth Story of the Fifth Day. Boccaccio borrowed the plots of almost all his stories (just as later writers borrowed from him).

During the renaissance, young women of limited financial means did not have many options in life. For instance, education was not mandatory and, therefore, women of lower economic status were probably denied education. In addition, only wealthy women were expected to marry in order to pass on the inheritance to their offspring. Women were not allowed to be property holders in this society. Therefore, if a young lady of limited means was not fortunate enough to marry, she faced the options of becoming a prostitute, a spinster or joining a convent. Thus, many poor women were sent to convents for these reasons. These women probably were not in the convent by choice. Basically, the church allowed women two options, marriage and motherhood or virginity. The philosophy of the church was to prevent women from committing the "Sin of Eve" qtd. It was believed that women were more lustful than men and the Decameron website states, "men were more rational, active creatures and closer to the spiritual realm, while women were carnal by nature and thus more materialistic" http: Boccaccio uses the "seduction by silence" technique to show that sexuality is natural. Words are not always necessary in order to obtain sexual pleasure as with Masetto and the Nuns. The physical fortress of the convent emphasizes secrecy. This serves as a constant reminder to the nuns that, if they should sin in any way, they can confess and be forgiven. One day the father took his son on a trip to the city. At once, the son saw a beautiful young woman, and asked his father "what are they called? However, this did not deter the son from wanting to have a woman. The son lost all interest in the things familiar to him; such as caring for the animals and admiring the beautiful palaces. This proves that natural instincts control the body and we cannot deny the sexual desires that exist between men and women Boccaccio A corrupt mind never understands a word in a healthy way! And just as fitting words are of no use to a corrupt mind, so a healthy mind cannot be contaminated by words which are not so proper, any more than mud can dirty the rays of the sun or earthly filth can mar the beauties of the skies Boccaccio Since most women were uneducated, he addressed them on their level. Society dictates what forms of sexual activity are acceptable. People are tempted, conniving, curious, and weak. Placed in a situation where a choice has to be made human beings will react to the natural desire of their bodies. Masetto is the main character and plays a central role in the story. He is a street-wise opportunist who sees a situation that he can exploit. He is clever and realizes that the Abbess might be suspicious of his good looks and youthful age. As Nuto told Masetto: As a deaf mute, Masetto could not possibly be viewed as a threat to the convent. Because Masetto was deceptive in securing the gardening position, the reader can speculate that his intentions were not honorable. Needless to say, Masetto proves to be an excellent gardener and fulfills his extracurricular requirements with much enthusiasm. Masetto is eventually exhausted by his sexual escapades and verbally confesses to the Abbess. He dictates his terms for remaining at the convent and for keeping their secret. She is very shrewd and tells the steward to dress Masetto in old clothing in order to make him less appealing to the nuns and to avoid the distraction his presence represents. The Abbess spends an inordinate amount of time with Masetto and deprives the other nuns of his sexual services. The other nuns in the convent are sexually curious about Masetto. The first nun who approaches him for intimacy was anxious to experience the pleasures of being with a man. Masetto presented the only opportunity for her to fulfill her dreams and she seized it. The second nun followed suit and, soon thereafter, all of the convent nuns had sexual relations with Masetto. The nuns believe that God will forgive them and do not seriously view their vow of virginity. Both Steward and Nuto play minor roles in the story and little can be said about them. Nuto is depicted as exhausted and relieved to be away from the convent. The steward is described as an older man who is unsuspecting of the extracurricular activity at the convent. Great Ages of Man Renaissance. Time Life Book, Lives of the Courtesans Portraits of the Renaissance. Produced and directed by Pier Paolo Pasolini.